

J. H. B. 1850. W. H. A. 1850.

THE CAPITOL

PUBLIC BUILDINGS
and
ARCHITECTURAL ORNAMENTS
OF THE
Capitol of the U. States
AT THE
CITY OF WASHINGTON.



WASHINGTON CITY

LITH. AND PUBLISHED BY P. HAAS.



PUBLIC BUILDINGS

AND

STATUARY

OF THE

GOVERNMENT:

THE

PUBLIC BUILDINGS

AND

ARCHITECTURAL ORNAMENTS

OF THE

CAPITOL OF THE UNITED STATES,

AT THE

City of Washington.

WASHINGTON:

LITHOGRAPHED AND PUBLISHED BY P. HAAS.

MDCCCXL

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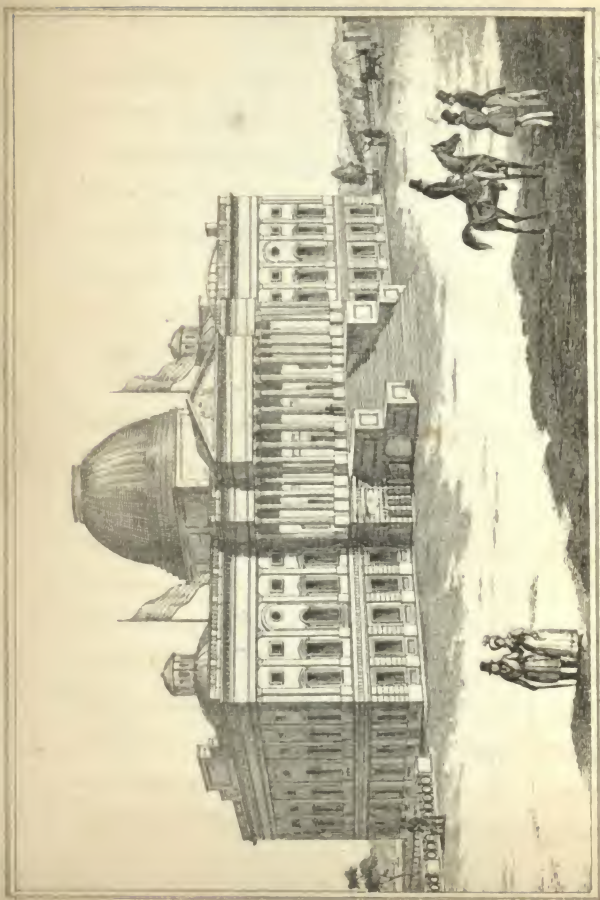
MURPHY, PRINTER,
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P R E F A C E .

IN PLACING THIS SMALL VOLUME IN POSSESSION OF THE PUBLIC, THE PUBLISHER HAS BEEN GOVERNED BY A STRONG DESIRE TO BRING HOME TO EVERY ONE THROUGHOUT THE UNITED STATES THE LOCALITIES OF THAT SPOT SO INTERESTING TO ALL, THE CAPITAL OF THIS GREAT REPUBLIC. THE TASK HAS NEVER BEFORE BEEN ATTEMPTED, AND THE PUBLISHER LAYS HIS SKETCHES BEFORE THE PUBLIC, RELYING UPON THEIR STRICT FIDELITY TO THE ORIGINALS. AS YET, THE FIGURES UNDER THE CHISEL OF

PERSICO, HAVE NOT REACHED THIS COUNTRY, AND IT IS TO BE HOPED THAT ERE LONG THERE WILL BE NO PAINFUL VACUUMS ABOUT THE LABYRINTHS AND CHAMBERS OF THE CAPITOL, BUT THAT EVERY APPROPRIATE PLACE WILL HAVE ITS ORNAMENT, EITHER FROM THE BRUSH OF THE PAINTER OR THE CHISEL OF THE SCULPTOR.





THE UNITED STATES CAPITOL

CAPITOL.

IN 1793 the capitol was commenced. The corner stone was laid by the father of his country. In 1814 it was burned by the British; and in 1815, the work of restoration was commenced. The grounds included within the walls of the capitol, average about twenty-two and a half acres. These grounds are ornamented with fountains, trees and flowers. The grass plots are kept closely shorn, and present the most fascinating sights that could attract the eye within the range of artificial prospects. The building, which is composed

of white free stone, surmounted with domes, and adorned with porticoes, to the east and west, of the Corinthian order; stands on the brink of a hill, and is surrounded by a grand terrace, which sweeps in double circle around its base. From this terrace the eye ranges over the expanse of the city, and surveys the far rolling waters of the proud and majestic Potomac. The length in front is three hundred and fifty-two feet four inches. Depth of wings, one hundred and twenty-one feet six inches. Height to the top of centre dome one hundred and forty-five feet. The plate represents the eastern front. Where the figure of the man is seen on the top of *the steps* leading to the portico, is the exact spot where the inaugurations of Gen'l JACKSON and Mr. VAN BUREN took place, and where the former was attacked by Lawrence, the maniac. The Hall of Representatives, of which a fine view is

herewith given by the sketcher, is in the second story of the southern wing, and is of a semi-circular shape; at the southern side is the Speaker's chair, which is richly adorned with drapery as represented in the drawing. Over the Speaker's chair in the tympanum is a colossal figure of Liberty, holding in her hand the scroll of human rights. On her right is an eagle with outstretched wings, and on her left a rattle-snake has encircled the stump of a tree, and with its upraised head dares the approach of a foe. The sweep of a semi-circle is ninety-six feet, the height sixty feet. The hall is surrounded by twenty-four columns of variegated marble from the Potomac, with capitals of white Italian marble, in the Corinthian order. In front of the Speaker's chair is the clock hereafter described. Over the Speaker's chair, beneath the figure of Liberty, is the Ladies' gallery, and thence sweep-

ing round with the pillars are the galleries for the men. On the right hand of the Speaker, on a level with the Ladies' gallery, and at its extreme right, is a full length portrait of General Washington, and on the opposite side is a full length of Lafayette.





CLOCK IN THE HALL OF REPRESENTATIVES.

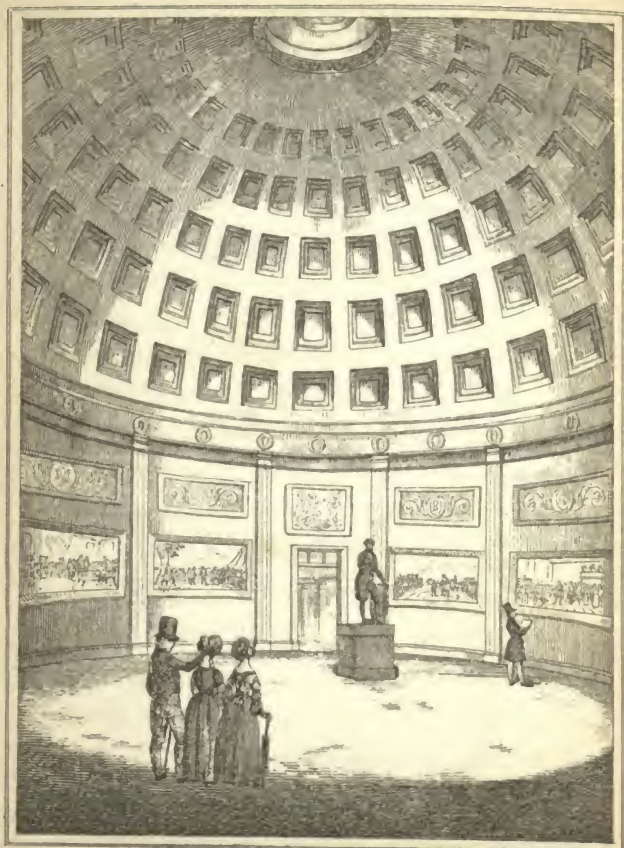
THE CLOCK

IN THE HALL OF REPRESENTATIVES.

STANDING upon a globe of marble, round which circle the signs of the zodiac, is the time-piece on which is elevated the graceful figure of the Muse of History. Iardella, an Italian, was the artist. Nothing in this country can exceed the gracefulness of this statue, and the idea is of a happy order. The Muse of History, with the folios of her calendar, has turned to listen to the announcement of some event in the annals of the country, and is apparently ready to record it. Her attitude is in perfect keeping, and the marble out of which the whole is cut, is of dazzling whiteness. The clock represents,

with its outstretched wings, the flight of time, and no more beautiful idea could have been conceived than to have placed the Muse of History calmly standing amid its mutations, and with a truthful pen, marking down the epochs of the world.





F. Haas Lithograph

GRAND ROTUNDA.

THE ROTUNDA

Is in the centre of the capitol. It is a grand hall, and with its graceful dome bounding skywards over head, presents to the visiter an architectural wonder, seldom surpassed in the famed edifices of the old world. It is ninety-six feet in height. From it the visiter passes through separate doors to the halls of the Senate, and the house of Representatives. Over the door leading to the Hall of the Representatives, on the south, is the conflict between Boon and the Indian. Over that leading to the Senate chamber, the treaty of Penn. Over the door east, leading to the grand portico, is the landing of the Pilgrims; and over the west-

ern door, is the rescue of Captain Smith by Pocahontas. It is ninety-six feet in diameter. The architecture of this room is in fine taste, and divided into pannels, for the reception of paintings. The paintings already in the rotunda are four in number, from the pencil of the distinguished and venerable Colonel Trumbull, an officer of the Revolution, and one of the aids to General Washington. He was also a pupil of West. One of these fine historical paintings represents that grandest of all human actions, the resignation by George Washington, of the sceptre of the western world. In other words, the resignation of his sword of the revolution to the power that had invested him with it, the Congress of the United States. This great event occurred at Annapolis, in Maryland, December 23d, 1783. The most thrilling account of it will be found in Botta's History of the American Revolution.





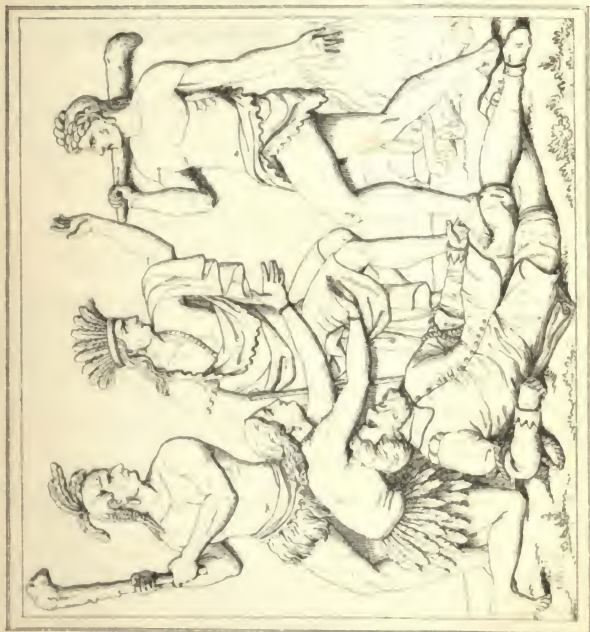
STATUE OF JEFFERSON.

The next painting is the surrender of Cornwallis, at Yorktown, Va., Oct. 19, 1781. The other, the surrender of Burgoyne to General Gates at Saratoga, in 1777. The other is the declaration of independence. The figures in all these paintings, are nearly as large as life; the coloring is rich and exhibits a combination of talent seldom surpassed in the historical line of art.

In the centre of the rotunda, immediately under the dome, is the statue of Thomas Jefferson, of colossal proportions, in bronze. This statue is by one of the pupils of the celebrated David, of Paris. It was presented to Congress by Lieutenant Levi, an officer in the Navy of the United States. Jefferson is represented as holding the scroll of the Declaration of Independence in his left hand; and his fine philosophical head, is well delineated by the chisel of the artist. A wreath of oak leaves

and two books are at his feet. The statue is elevated on a pedestal, and is well represented by the accompanying plate.





POCAHONTAS

AND

CAPTAIN JOHN SMITH.

THIS group is situated in the grand rotunda, over the western door. It is carved out of the common granite, by Capellano, an Italian artist, and represents the noble intercession of Pocahontas in behalf of Captain John Smith, one of the early settlers of Virginia. Powhatan, her father, and king of a powerful tribe, is seated, and by his uplifted arm, suspends the eager club of one of the executioners. The bending figure of the young girl is exquisitely executed, and forms the chief object in the group. It is well known that Captain Smith was released from his bonds,

and that afterwards Pocahontas was married to an English gentleman, from whom are descended some of the most respectable families of Virginia. The features, generally, of this group are European, and are deficient in those bold outlines that characterize the lineaments of the aborigines.

It is unfortunate that all the statuary in the rotunda, is wrought out of the common free stone, which is of a crumbling nature.





PENN'S TREATY



BOON AND THE INDIANS.

BOON AND THE INDIANS.

AMONG the hardy adventurers who penetrated into the stupendous wildernesses of the west, stood conspicuous, Daniel Boon, a strong, bold and expert man. He struck farther into the woods than others less adventurous, and in consequence, his life was spent in personal encounters with his barbarian neighbors. The scene depicted by Causichi, the artist, is one of them. Travelling upon one occasion, he met with two Indians, who immediately attacked him. One he shot, and then advanced towards the second. They met over the dead body, and the artist has well and vigorously portrayed the ferocity of the Indian, and the

cool deliberate courage of the intrepid white. In the contrast of the faces of these two men, brought into fearful connection, lies the great merit of this piece. It is the history of the two races represented by the chisel of genius ; the fierce revenge of the one, the calculating, calm courage of the other. The Indian raises his tomahawk, his dark eyes gleaming, and his face distorted with rage, and Boon is about seizing that moment to plunge his hunting-knife into his heart. The combat cannot last more than a minute. The engraver has well preserved the outlines of this group. Colonel Boon is dressed in the hunting dress of the period, since adopted generally by the rifle companies of the United States.

The dead Indian at the feet of the combatants, is a beautiful piece of art, and his face in stone, represents in an extraordinary manner, the lingering contraction of the counte-

nance from a painful death. Formerly some Winnebago Indians, wild and savage as those represented in this plate, were on a visit to the seat of government, and upon one occasion, they visited the Capitol. Standing beneath this representation of a fierce fight, they seemed to understand who was the victor, and they uttered a warlike shout of defiance, and ran across the rotunda, disappearing by the door over which is the figure of the beautiful Pocahontas.

PENN'S TREATY

WITH THE

INDIANS.

THIS famous event in the history of the new world, by which an entire state, of great magnitude, was secured in the possession of the whites, is here made evident to all eyes, by a group which is exactly delineated on the opposite page. As a work of art, this group is below mediocrity, but as it perpetuates a great event, it is an object of interest. Penn's treaty has been looked upon as the wisest and fairest ever made between the Indians and the whites. Certain it is that Penn, with that peacefulness which is the distinguishing mark

of the quakers, used no violence with his red brethren, and lived with them in perfect harmony.



SAVING OF THE FISHWOMAN.



THE LANDING AT PLYMOUTH.

THE idea of this group is of a grand order. There is eloquence in the conception that speaks emphatically to the heart. The first settler of this great continent is stepping from his long tossed bark upon the unknown shore. His family, with their grateful faces turned towards the God whose presence was alone with them in that wild land, are uttering their thanks, while the peaceful and hospitable Indian offers them an ear of corn. This great event occurred in 1620. This is probably the noblest work of art about the Capitol, though a serious fault exists in the figure of the Indian, who would be double the size of the white man, could he but rise from the rock.

THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

BY

JOHN BURNET

OF

THE UNIVERSITY OF OXFORD

IN TWO VOLUMES

LONDON

Printed by J. Streater, at the Sign of the Gun, in St. Dunstons Church-yard, 1679.

THE SECOND EDITION, CORRECTED.

1724.

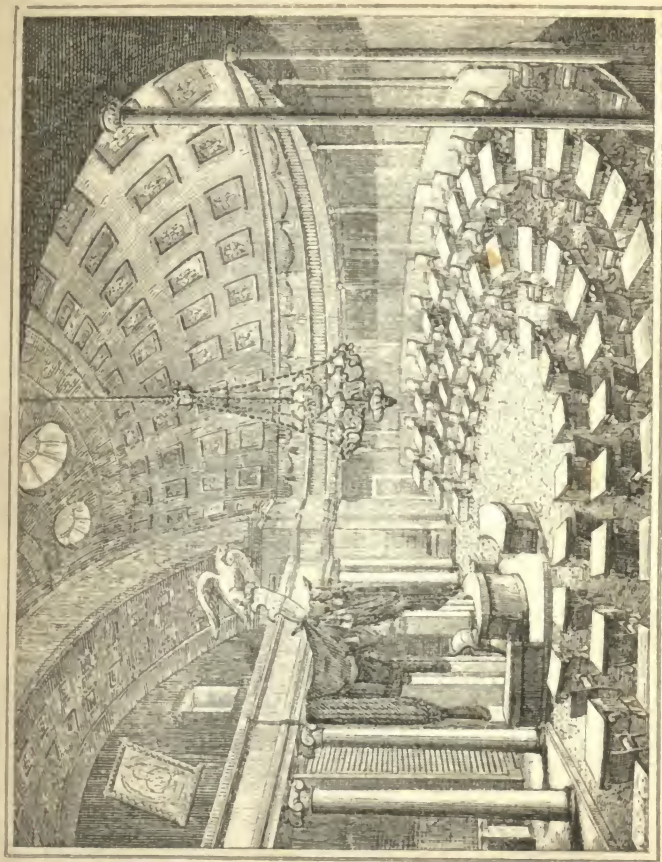
Printed by J. Streater, at the Sign of the Gun, in St. Dunstons Church-yard, 1724.

THE SECOND EDITION, CORRECTED.

1724.

Printed by J. Streater, at the Sign of the Gun, in St. Dunstons Church-yard, 1724.





SENATE CHAMBER

SENATE CHAMBER.

THE Senate Chamber of the United States is situated in the northern wing of the Capitol, and is smaller than the House of Representatives. It is the half of a circle. There are two galleries, one of light bronze, running around the arch in front of the Vice-President's chair; and another immediately over his head. Just above his chair is the Portrait of Washington, described in these pages. The Vice-President's chair is slightly raised above the floor, and is canopied by crimson drapery, richly embossed, and held by talons of an o'er-hovering eagle. The chair is of morocco, and simple in its structure. Beneath him is the Secretary's table, and on the plain of the half circle, to the right and left, are ranged the Senators. An immense chandelier hangs in the midst, threatening the floor with

destruction. The gallery opposite to the Vice-President's chair, is mainly appropriated to ladies. It is very narrow and cramped, and when some one of the great Senatorial orators is to speak, no little confusion is occasioned thereby. Gentlemen going into the Senate Chamber are obliged to take off their hats. A man is employed, whose finger, is constantly gesticulating to some absorbed visiter, who, seeing no written rule to the contrary, keeps on his beaver. Printed cards stuck over the entrances, would be of great service, and abate the practice.

The Senate chamber is seventy-five feet in length, and forty-five feet high. The eastern gallery is supported by Ionic columns, with capitals,—the shafts of the columns being of the singular and beautiful variegated marble of the Potomac. The capitals are of Italian marble. The ceiling is extremely grand, and inserted with squares of stucco.





PICTURE OF WASHINGTON IN THE SENATE.

PORTRAIT OF WASHINGTON.

BY CHARLES WILSON PEALE.

No engraving can do justice to the depth and richness of coloring in this noble portrait. The wreath of oak leaves that encircles the picture is in keeping with the sturdy and enduring fame, that still freshens, and will forever freshen around the name of the immortal original. This picture is in the Senate Chamber, and serves as a rallying point for patriotism.

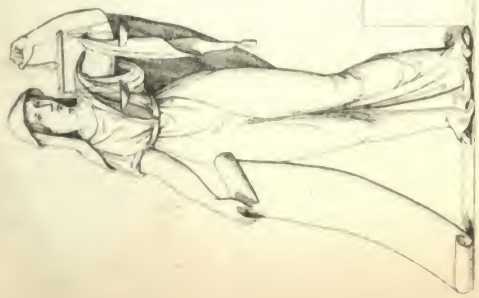
THE HISTORY OF THE

REIGN OF

THE GREAT KING
OF THE
UNION OF GREAT BRITAIN
AND IRELAND
IN THE REIGN OF
HIS MOST EXCELLENT
MAJESTY
GEORGE THE THIRD
BY
JAMES OBERLIN



Small Statue of Minerva



Small Statue of Minerva
and a dog

TYMPANUM
OF THE
EAST PORTICO.

THIS composition is by Mr. John Quincy Adams, and wrought by Persico, out of the solid blocks of free stone as they stood cemented in the wall. .

In the centre stands the presiding genius, America, with the cap of Liberty upon her brows, and the spear, the shield and the eagle, by her right and left side. Hope is on her left hand, resting on the emblematic anchor, and seems to be encouraging America with the high destiny that awaits her starward career. Justice on the right, with uncovered eye, cognizant of the truth, weighs the rights

30 TYMPANUM OF EAST PORTICO.

of the Free, against despotism, with an equal hand.

These figures are colossal. When the sun is just above the horizon, the spectator should view this fine and noble group, for then the ruddy rays are spread over every part, and bring out each particular limb and feature.





STATUE OF WAR.

STATUE OF MARS,

IN THE EASTERN PORTICO, BY PERSICO.

THIS is a colossal statue, emblematic of war. The marble is Italian, in which country it was executed, by order of Congress. It is the companion of the statue of Peace, which stands within thirty feet of it, in a corresponding niche. The face of this statue wants fire. It is frowning, but the distended nostril of courage and intrepidity is wanting. It is, however, a noble figure, and the sword brought up to the breast, seems to speak that the heart is faithful and ready. The figure looks like a bold warrior of ancient days, accepting a challenge to combat. His left arm leans upon his shield, and his drapery hangs in

graceful folds about his person. The workmanship about his sandals and helmet is peculiarly rich and beautiful. Spectators are kept from touching these statues of War and Peace, by small iron railings. It is unfortunate that they are not more elevated from the floor of the Portico, as then their gigantic proportions would be diminished to a proper medium.



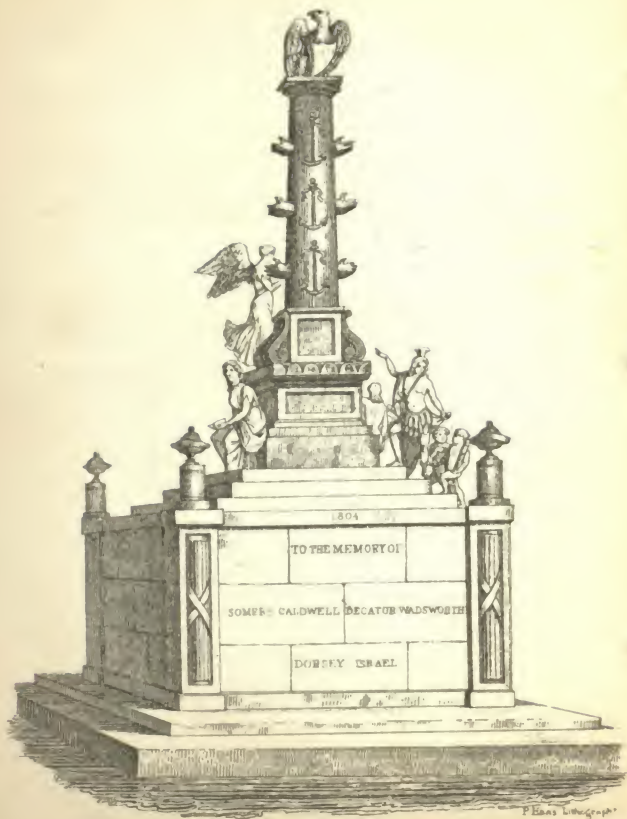


STATUE OF PEACE.

THE FIGURE OF PEACE.

THIS figure inclines to the left, and seems to be willing to meet her fiery companion half way. She holds in her extended hand an olive, emblematic of her wishes. The roundness of her limbs and the beautiful drapery of this figure will always be admired, while the face, though beautiful, cannot be held in high esteem, for it wants that spirit and life, and compact and beautiful contour which distinguishes the classic order of countenance. Both these statues are placed in the eastern Portico, and are in niches, shaded by a dark paint in order to set them out. It is said that the face of Peace is the likeness of a celebrated beauty of Naples.





NAVAL MONUMENT.

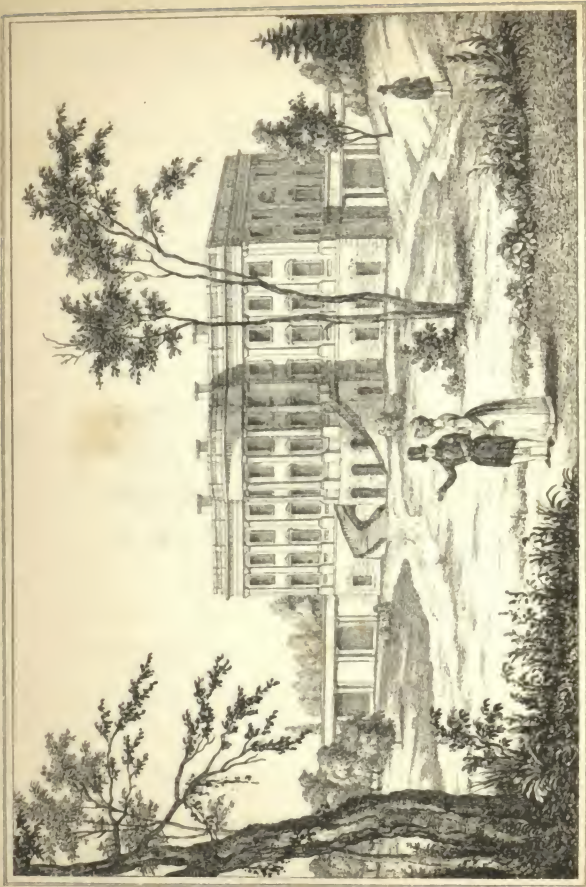
THE NAVAL MONUMENT.

THIS Monument stands within one of the reservoirs on the western side of the Capitol, and is about forty or fifty feet in height, from the base to the top of the column.

It was erected by the officers of the American Navy, in commemoration of their gallant brothers who fell and fought at Tripoli, when the Turkish crescent cowered upon its own soil beneath the flag of the western Republic. At first it was erected in the Navy Yard at Washington, but was removed to its present position. It is of white marble, and the architecture is of the Doric order. The pedestal is ornamented with a view of Tripoli, and the bombarding fleet of the Americans. The

names of those who distinguished themselves in the action, are in brass letters upon the side of the pedestal, and Turks' heads are wrought around the cornice. On each angle of the pedestal, a figure as large as life, is placed. One is *Mercury*, the god of commerce, whose interest was protected by the gallantry of the dead commemorated; another is *Columbia*, directing the attention of two children to *History*, who is recording the deed of heroism, and the fourth is *Fame*.





THE SENATE CHAMBER

1852

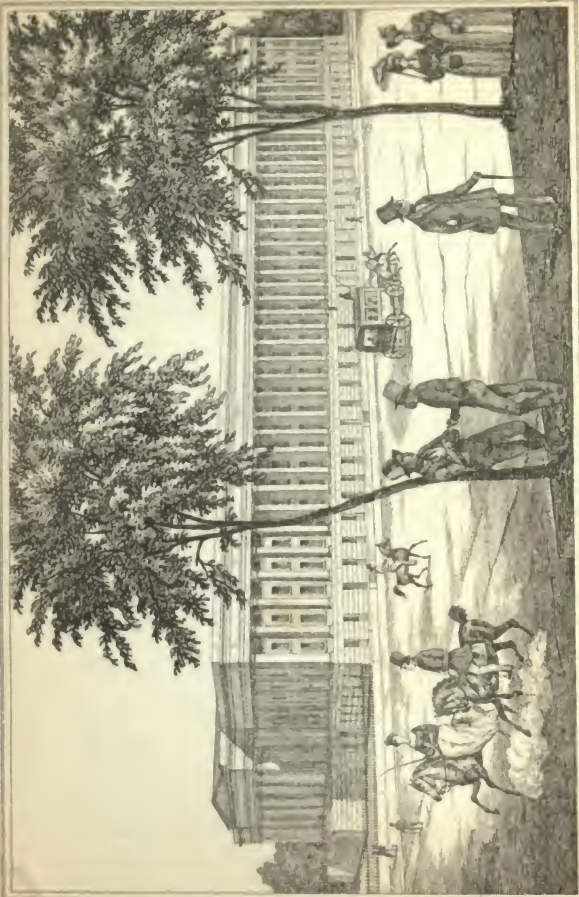
THE PRESIDENT'S HOUSE,

STANDS in the centre of twenty acres, and commands a beautiful view of the Potomac. The building is one hundred and seventy feet front, and eighty-six feet deep, and is built of white free stone. The accompanying plate represents it on the south side; the northern side is adorned with a high portico, running up to the eaves of the roof. Beneath this immense portico, carriages drive and visitors alight. The architecture is of the Ionic order. The east room is eighty-six feet long and splendidly furnished. Here congregate, at stated periods, all the fashion that flocks to Washington during the sessions of Congress. The other apartments are magnificently furnished,

38 THE PRESIDENT'S HOUSE.

but not too much so for the home of the chief of a great nation. The grounds about the President's House are beautifully laid out. The southern yard is peculiarly fine and abounds in serpentine walks, and gently rising hillocks crowned with clumps of trees. The President's House should be filled with choice paintings, at the expense of the government. The corner stone of this building was laid, with great pomp, on the thirteenth of October, 1792.





THE TREASURY BUILDING,

Is situated on Fifteenth street and Pennsylvania avenue. The present building is three hundred and forty feet in length, running north and south, and one hundred and seventy feet, east and west. When completed, the length will be four hundred and fifty-seven feet. The corridors have vaulted ceilings with tessellated pavements. The colonnade in front, immediately strikes the eye of the beholder with admiration, and resembles the columns of the celebrated temple of Minerva Polias, at Athens.

The present number of rooms amounts to one hundred and fifty; when completed, there will be two hundred and fifty.

This splendid building is erected upon the site of the old Treasury Department, de-

40 THE TREASURY BUILDING.

stroyed by fire, in eighteen hundred and thirty-three. The extreme northern wing now adjoins the Department of State.

The grounds around these public offices are neatly kept, and present a beautiful appearance.





THE POST OFFICE.

THE GENERAL POST OFFICE.

THREE fronts of this magnificent edifice will be of marble, one of granite.

The plan of the building is a parallelogram, two hundred and four feet in extent, and sixty-five feet in width, with two wings, at right angles, one hundred feet each, and fifty-four feet wide. It contains about eighty rooms.

It is of the Corinthian style of architecture, composed of columns and pilasters disposed upon a high rustic base. The marble is from New York. The building is erected on the site of the burnt Post Office.





THE PATENT OFFICE.

Painted by J. H. W. W. W.



PATENT OFFICE.

THIS splendid edifice is situated in the very heart of the city. The part now erected is, in length, two hundred and eighty feet, and seventy feet in depth. The basement and first story contain, each, one large room for models, seventy by sixty-two feet; and eight rooms, twenty by twenty-two feet. The upper floor is in one grand room, two hundred and sixty-seven feet by sixty-two feet.

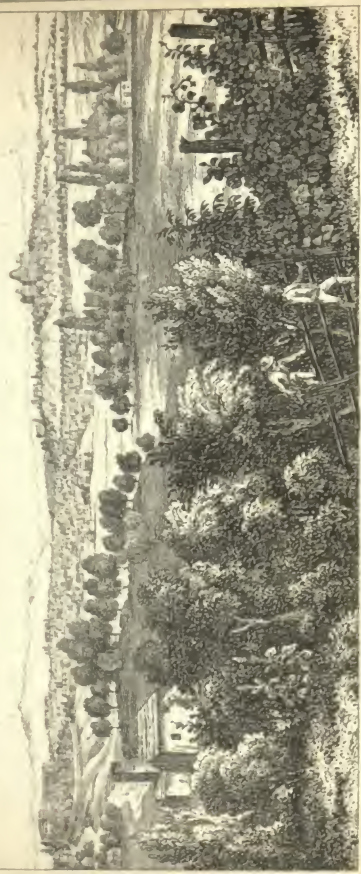
The ascent to the principal floor is by a flight of granite steps, which land on a spacious terrace, spreading nearly one hundred feet in extent, and thirty-two feet wide. This terrace forms the base of the grand portico, which is composed of sixteen columns, in

double rows, and two massive antæ, rising fifty feet. This portico has the proportions of those of the Parthenon, at Athens, the whole of which can be seen from Pennsylvania avenue.



From the Vineyard at Monticello

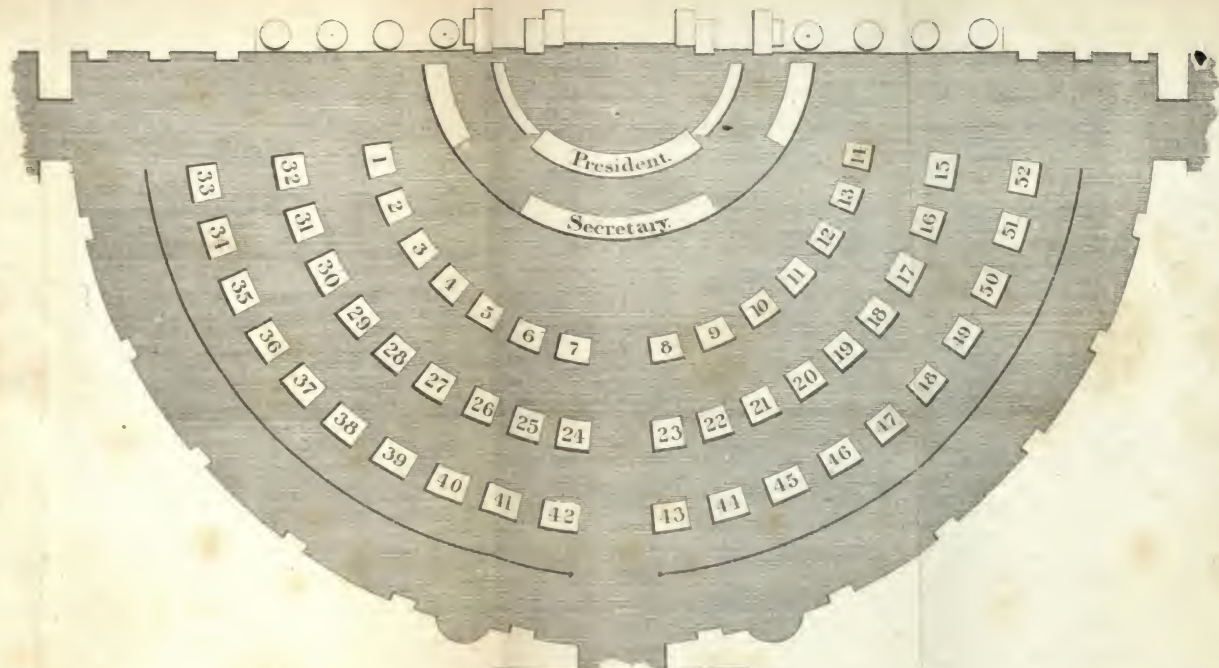
VIEW OF THE CITY OF MONTICELLO



VIEW FROM THE GLASS WORKS
OF THE
CITY OF WASHINGTON.

THIS view is from a point whence a beautiful prospect is presented of the Metropolis. Rising upon its capitoline mount, on the east, is the Capitol, with its massive walls of white, and dark crowning domes, triple crowns. The garden spreads out at its feet. The next point is the President's House, on the left hand side of the picture. The city lies between the two buildings, but the artist has not included the Navy Yard, and that portion which lies east and west of the President's House.

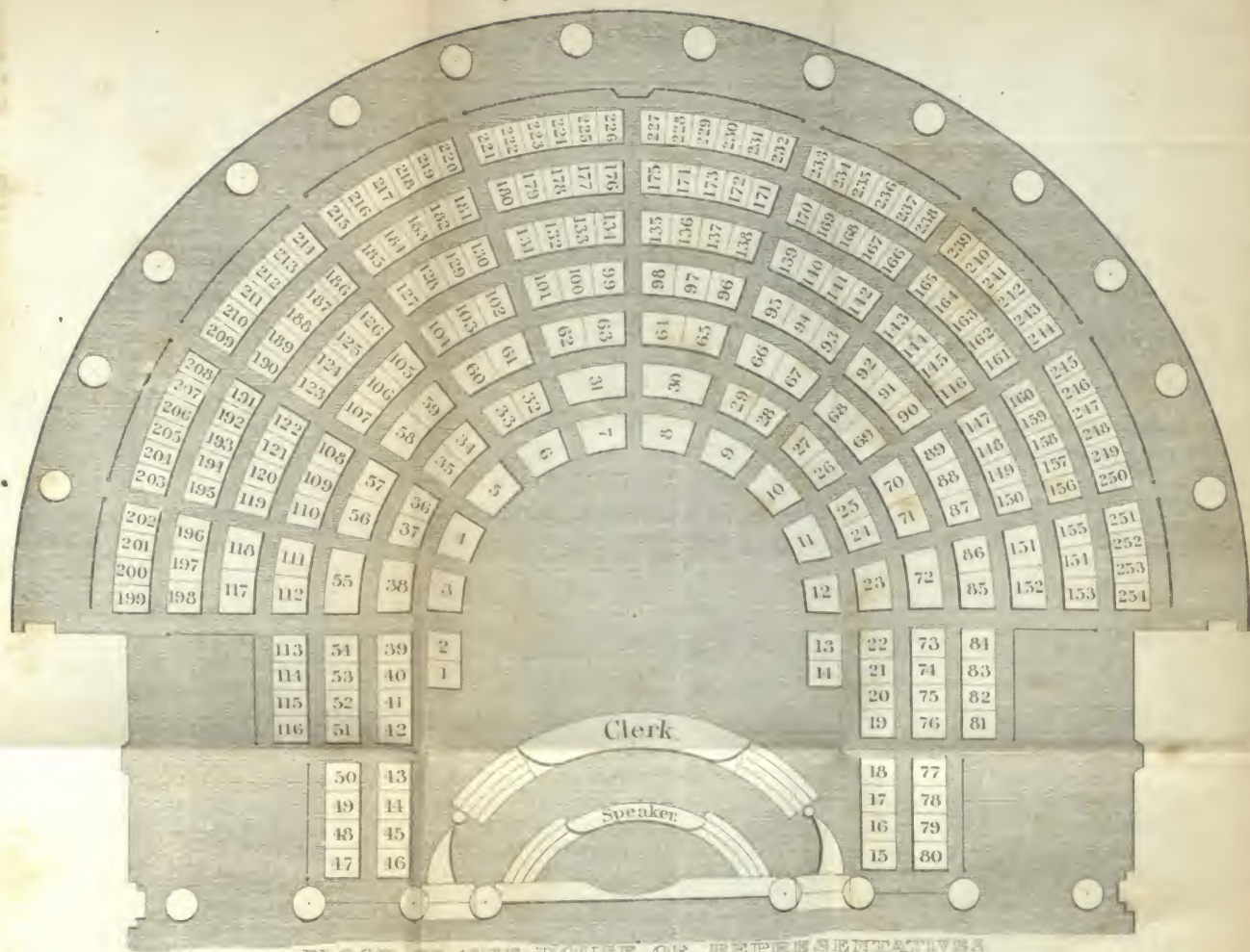




FLOOR OF THE SENATE.
From lithog.

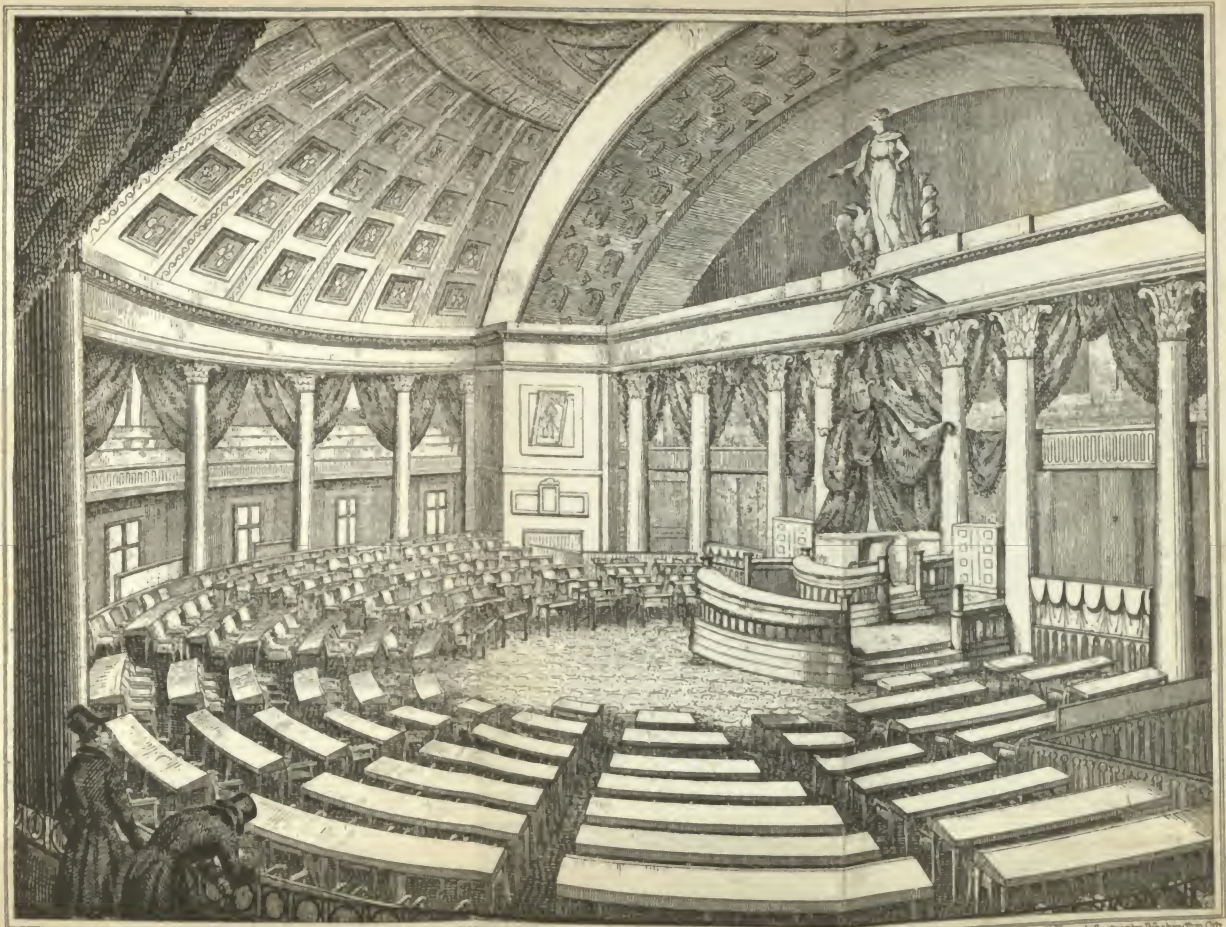
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69 Joshua R. Giddings,	154 John Westbrook,	239 John McKeon,
70 James Irvin,	155 Ben. A. Bidlack,	240
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72 Jacob M. Howard,	157 Barker Burnell,	242
73 John Miller,	158 Davis Dimock, Jr.,	243 John B. Dawson,
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75 Jacob Houck, Jr.	160 Joseph Ridgway,	245 Ira A. Eastman,
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79 James Gerry,	164 Robert McClellan,	249 William Doan,
80	165 Nat. S. Littlefield,	250 Joshua A. Lowell,
81 John H. Brockway,	166 Andrew W. Doig,	251 John Hastings,
82 John Snyder,	167 John R. Reding,	252 A. G. Marchand,
83 William Simonton,	168 John W. Jones,	253 Henry W. Reeson,
84 Joseph Lawrence,	169 Arnold Plumer,	254 William Jack.
85 Thomas Henry,	170 Charles J. Ingersoll,	



FLOOR OF THE HOUSE OF REPRESENTATIVES.





F. H. & S. Lithography Washington City

HOUSE OF REPRESENTATIVES







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1840



1844 - 1845
H. B. Smith and family

1846 - 1847
H. B. Smith and family



INDEX TO DIAGRAM OF THE SENATE CHAMBER.

No. 1 William S. Archer,	No. 19 Thomas Clayton,	No. 36 Thomas H. Benton,
2	20 Albert S. White,	37 Franklin Pierce,
3 John C. Calhoun,	21 Samuel S Phelps,	38 Levi Woodbury,
4 Alexander Barrow,	22 Augustus S. Porter,	39 Robert J. Walker,
5 A. O. P. Nicholson,	23 William D. Merrick,	40 Reuel Williams,
6 Alexander Mouton,	24 Richard M. Young,	41 Alfred Cuthbert,
7 William Woodbridge,	25 James F. Simmons,	42 Daniel Sturgeon,
8 Nat. P. Tallmadge,	26 Rufus Choate,	43 John Henderson,
9 William C. Rives,	27 Clement C. Clay,	44 Nathan F. Dixon,
10 John Leeds Kerr,	28 Ambrose H. Sevier,	45 Silas Wright, Jr.,
11 Richard H. Bayard,	29 William S. Fulton,	46 Lewis F. Linn,
12 Isaac C. Bates,	30 William R. King,	47 James Buchanan,
13 J. W. Miller,	31 Samuel McRoberts,	48 Oliver H. Smith,
14 J. T. Morehead,	32	49 Jabez W. Huntington
15 William A. Graham,	33 Perry Smith,	50 Willie P. Mangum,
16 John M. Berrien,	34 William Allen,	51 Henry Clay,
17 William C. Preston,	35 Benjamin Tappan,	52 George Evans.
18 Samuel Prentiss,		